

G1 Unravel

The 2009 Accredited Professional Member's Exhibition curated by Patsy Hely

1

Bev Hogg

Right Flow

2009

paper clay, oxide, wire

40 x 80 x 10 cm

\$ 420

This work is one of a current series that begins to unravel the fusion of cohabitation at environmental edges. The blurring and masking of the boundaries - whether physical or imagined. Where heritage goes wild and wild becomes urbane.

Living on the edge of the bush near Mt Majura, I witness an interplay between people and animals and the parallels that exist between our seemingly disparate lives. I see social order and species order, survival and re-production, home-ownership and territory, displacement and re-colonisation.

2

Lucie Verhelst

Goodbye

2009

plastic tulips, postcards, stamps,

thread, paper, glue, glass

58 x 58 x 41 cm

NFS

Letters and postcards were still common in the 70's and 80's. I had kept my favourites stored in a box in my mother's attic.

Thirteen years ago, when we moved to Australia, we relied heavily on contact with family and friends in Holland. I started a new box to collect the mail in, but gradually we saw paper-mail change into e-mail. And who keeps emails for 30 years?

In March this year I unexpectedly had to go to Holland; my mother's buddy of 20 years had passed away. During that stay Mum decided to throw out a bunch of yellow and white plastic tulips she had for 15 years. Her buddy had orange tulips in his house for the same length of time. Both vases were emptied and the flowers filled my suitcase. Next, I fed my already melancholic mood by going through the dusty box of postcards and letters in the attic. A box with memories of people; some of them I still see, others have moved on, or even have died... I decided to take them with me, together with the tulips, to make a "goodbye" that does not go away.

So I left family and friends again, with the farewell-tulips, the hello-postcards and as usual a heavy heart for being uprooted.

Exhibition 10 September until 17 October 2009

Exhibition hours: Tuesday to Friday 10am - 5pm Saturday 12 noon - 4pm

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3

Linda Davy

in the arms of Morpheus

2009

recycled wool and bed foam

150 x 60 x 45 cm

\$ 450

Assessing and re-assessing how we go about the many tasks we undertake in our daily lives, how we affect our environment and engage with our peers and workmates, is crucial to our confidence and connection with society.

Sleep is the necessary activity we engage in for a large proportion of our existence, an activity that enables our minds and bodies to consider the events of the previous day and the multifarious components of our lives as a whole. The process of unravelling our thoughts enables us to determine the ensuing actions that we need to undergo to maintain equilibrium in our daily lives.

My work reflects my assessment of what aspects of my art practice are most crucial to me. Using recycled materials, in particular seeking fibre and textile pieces that have been originally made with knowledge, love and detail, eventually being discarded for one reason or another, allows me to engage with craft practitioners from the past by ensuring that their expertise can be preserved in another form.

The use of all natural fibre is also important to me because of the qualities they imbue - wool, silk, mohair, cashmere and cotton are so delightful to work with and the way they respond to a variety of treatments allows an unending source of experimentation.

4

Avi Amesbury

Unravel – a history

Cockatoo Island series, 2009

porcelain, decal

dimensions variable

Wall tiles

\$ 45 each

Top row (1-9) left to right

Bottom row (10-14) left to right

Bowls

\$ 35 each

(15-20) left to right

Unravel – a history explores our relationship as a society with the history of Cockatoo Island. A former imperial prison, industrial school, reformatory and gaol, personal connections to the Island are almost unnoticed, or removed from our consciousness.

How are the remnants of our past retained in our personal stories?

With the island's maritime industrial activity ceasing in 1992 a number of the tin smithing hand and bench tools found their way to the Tin Sheds in Balmain. They were to be sold only on the proviso that they would be used, and found their way into the artist's life.

Negotiations are currently underway to return the tools to Cockatoo Island.

The decals are from photographs taken on the Island by me in 2008.

5

Catherine Ried

Frayed

2009

clay, Perspex, metal fasteners

95 x 48 x 9 cm

\$ 3,200

This wall-piece reflects on order, and departure from order. It takes the cylindrical form, which is cast, distorted and then painted with slip, decorated with oxides and salt and finally pit-fired with wood. The upper section is dependent upon the rhythm and nature of the material of the lower section. The unravelling magnifies the expressive limits of the cylindrical forms

6

Ruth Hingston

Unravelling Country

2009

found objects, wood, steel, wool,

darning and hand stitching with

alpaca hair, camel hair,

wool and cotton

60 x 60 x 96 cm

NFS

While reflecting on the current dilemma of climate, salinity and diminishing water on the Australian continent, I have been puzzling over our attempts to solve these problems.

To exploit the earth's resources we have stripped away the natural cover and protection for the soil, then devised methods to dam, fence, stitch and revegetate the edges in a desperate attempt to halt the unravelling of soil, roots, water catchments, habitats, jobs. Our responses are practical and physical efforts. Boundaries are remade to contain the problem areas. New marks are made on the landscape: more lines, rows, furrows, fences, like stitching around a hole before darning.

In some country areas it is traditional to hang a dead creature, a snake, a fox, a kangaroo, or some other unsuspecting animal, over a fence as a sign or message to other undesirable creatures, that this will be their fate too if they dare to intrude. The dead trespasser strung up on the fence wires alerts humans to the presence of unwanted creatures in the area. There may be more of them around, so watch out. Let's secure the boundaries. People want to fix up the mistakes and the mess, resuscitate, restore and return to normal activities. They're darning and mending the land. It's like darning and mending an old jumper because we are sure there is still plenty of good wear in it, even if the whole structure is holding together by a thread.

7

Belinda Jessup

Unravelling the colours of the Australian landscape

2009

silk natural dyes

dimensions variable

\$ 950

The Australian landscape has always been a part of my emotional being. Using eucalyptus, dirt, rust and mould all taken from the local environment gives my work a distinctive colour palette. These colours are constantly changing and unpredictable. Each time the dye bath is emptied and the silk unravelled, the colours and prints show the seasonal conditions and is a way of documenting what we are doing as a population to the earth. Travelling to western New South Wales informs *Unravelling the colours of the Australian landscape* with the unending horizon unfolding before me. The horizon is an important part of my life and influences most of my work. The Australian horizon for me is long, emotional and full of memories of colour and texture.

8

Paul McKee

Common-Wealth

2009

collected money bags, reused blanket

sateen, collected hessian bags, old woollen

blanket inner layer and cotton thread

104 x 110 cm

POA

The wagga *Common-Wealth* is a contemporary make do object. It quotes the waggas of the 1930's Great Depression. The Global Financial Crisis of another century, who's earlier unravelling still haunts us today.

Common-Wealth is part of my continuing production of make do cultural objects, situations and meanings. By making do I act strategically within a powerful tradition of practicable thinking and elegant problem solving.

We all have a lot in common; we all know how to make do.

Through making do is the will to power and that will is *Common-Wealth*.

9

Monique Van Nieuwland

Dragging the Anchor

2009

Nylon monofilament, linen, rust
hand woven, supplementary weft

120 x 27 cm

\$ 700

Our sense of security is being threatened by global warming, financial antics and general degradation of our natural environment.

An anchor has been a symbol of stability, security and hope for centuries, but traditional concepts of security are starting to unravel.

Are we dragging the anchor instead of taking constructive action?

10

Nancy Tingey

Ball 2

undyed, knitted hand spun hemp

\$ 500

Ball 3

dyed, knitted hand spun hemp

\$ 300

A friend gave me two balls of hand spun hemp string. I unravelled the larger, natural undyed ball and made a knotted net (not shown here), the gauge expanding as the net grew and the meditative aspect of the process took over. I listened to String Trios as I worked. I bought a third ball, knitting two nets to see how the fibre would react, each time unravelling the whole ball. I became fascinated by the difference between closed and open structures made from the same material.

The second ball, of dyed hemp, was smaller and of thicker fibre than the others making a compact, dense piece. In making the third ball I lost my way when the stitches slipped off the needle so I unravelled the piece and started again, interested to see how much the imprint of the first process combined with the structure and texture of the thread would dictate the resulting form. Both the knitted pieces explore the elasticity of linear three dimensional structures.

The size of each piece depended on the length of the string, How long is a piece of string?

11

Debra Boyd-Goggin

Origin

2009

handbuilt stoneware, multiple glazed, oxidation fired

19.5 x 39 cm

\$ 680

Origin explores the notion of unravel through the manipulation of a ceramic bowl. Through playing with the plastic nature of clay the bowl has been worked to suggest a pulling apart and relaxing / unravelling of its overall form. The lip seems to unfold and expand from a lip that could have once been perceived as tight and ordered. The outer surface has been detailed to suggest an unfurling through the use of texture colour and line while the interior, reminiscent of an empty dam, seems to draw upwards to reveal layers beneath layers. The metaphor of unravelling applies to both the interior and exterior of this form via tonal variation, mark making, carving and the abstraction of the landscape.

12

Morgan James

Shreds

2009

shredded paper and thread

100 x 50 cm

Framed \$ 600

Unframed \$ 350

Shredding paper printed with text interrupts the content, however it could be restored to a legible state. By sewing strips of shredded paper back together in this way a new pattern / code has emerged from the printed text, metaphorically indicating alternate possibilities and solutions after destruction.

13

Dianne Firth

Control / release

2009

hand quilted viscose felt, thread

41 x 30 cm

\$ 200

The tension between freedom and control is the idea behind this work. Hair, and its control, became the focus. Plaits, pig-tails, scarves, hats, ribbons, bands, for example, are all devices to keep hair under control. When these controls are removed, hair unravels to seek its natural form. However, even when hair is left free it is still controlled by individual perceptions and cultural conventions such as style, gender and tidiness. In *Control / Release* the red frame symbolises cultural control and within the work the red stitching utilises patterns of both control and release.

14

Kaye Pemberton

Provenance

2009

found objects and porcelain pieces

dimensions variable

NFS

This work begins to look at the provenance of my practice and also look ahead to where this disclosure may take me.

Parts of this collection have been with me since childhood, and packed and moved from home to home with me for years. Some are fragments of memories. Some touch the heart for no apparent reason, a mystery. Some are remnants of my family history.

I acknowledge the early Australian "making do" aesthetic driven by economy. I delight in the honesty and innocence of this approach.

The use of recycled materials has become a focus for my research. The collection and placement of my contemporary ceramics together with found furniture provides a connection between the making do approach of the past and my endeavour to make high quality porcelain pieces.

15

Sarit Cohen

For Peace

2009

porcelain

45 x 48 cm

\$ 650

Secret Recipe

2009 Porcelain

44 x 47 cm

\$ 650

Middle Eastern Recipe – for your digestion

RECIPE FOR RAVELLING

Bring together - People of the region

Draw together - Opinions

Amalgamate - By Hand

Blend - All Cultural Influences

Mix - Carefully

Sift - Through differences

Sieve - Nuts

Rinse - The sands of time

Straining - Will be necessary

Poaching - Not allowed it would destroy the delicate balance

Add salt from the Dead Sea to enhance flavour

Method – Combine & bake the mixture at a low temperature – for as long as it takes!

Take flour & butter

Add eggs

Add milk & honey

Add olive oil - avoid clotting

Add a pinch of cinnamon

Add cardamom

Avoid crunch

To provide resolve

Trust that it will not unravel

16

Joy McDonald

Who is the real Vera Lun?

2009

mixed media

dimensions variable

\$ 2000

The process began with the deconstruction of the word *unravel*, and then with each reconstruction many words evolved, the phonetics of which sounded like possible names. Innate in some of these names lay personalities with specific attributes. With this the idea of unravelling a mystery came the idea of identifying the fictitious Vera Lun. Who is the woman behind this enigmatic name? She is many women in different guises. Each name is a reminder of women I know or have known... Their stories are true.

Una Lerv

There are no grey areas with Una. It is strictly a black and white world. When I was nineteen Una took me into her family. They were the perfect family unit, unlike my own.

Una had one love: AFL. She avidly supported Collingwood (Magpies) unlike myself...

Nera Luv

Her love for someone remained unrequited. She nursed this love into her middle age until one day she awoke from her dream (too late) and saw him for the philanderer that he really was.

Ra've Nul

We all have, yet haven't seen her.

She wears a veil. She is confined. She has become invisible. She is a prisoner in her own land. Her widowed life has made her null and void. We will never be allowed to know who she is, what she thinks or feels. We can only guess at that.

A. Vulner

Left the convent when she felt brave enough to live in the outside world. She is still shy, nervous, fragile and a generous and gentle person. A. lives around the corner. She knits for all the kids in the neighbourhood. You can easily recognise them by their sweaters. They all look as though they stepped straight out of the 1950s.

Val Neru

Wears long apparel to hide her limbs but has all-embracing generous arms and nature.

Her wardrobe encompasses the colours of the rainbow. Family is her first love. Her life is full of dance and jubilant noise. But across the border, near from where she came, her sisters don't have this pleasure.

Eva Lurn

Life is one big outing for Eva, darlings! Everything is a party and fun – or is it?

Who is it under that flamboyant superficial exterior? Who is the real Eva?

Luna Rev

Mystifying, never quite reveals her true self always keeping one side hidden.

Likes to shine revolving among the stars she lives amongst, but her influence is more profound.